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THE "SHIP"

IN THIS ISSUE

UNESCO SEMINAR

EDWIN ZIEGFELD

EDITORIAL

MARION Q. DIX

FIRST CONVENTION

REPORT

LUCILLE ADAMS

MESSAGE AT S. T.

DALE GOSS

S. F. REPORT

NATIONAL INTEREST

N.B. OPINIONS expressed in signed articles
are those of the writers and not necessarily those
of the National Art Education Association.

A REPORT TO AMERICAN ART EDUCATION



By
Edwin Ziegfeld, United States
Participant to UNESCO Seminar
on Art Education and Head,
Department of Fine and Indus-
trial Arts, Teachers College,
Columbia University, N. Y. C.

FROM July 7 to 27, 1951, a seminar on the Teaching of Visual Arts in General Education was held in Bristol, England, under the sponsorship of the United Nations Educational, Scientific, and Cultural Organization. This was an event of great significance for art education, for not only was it an expression of interest by UNESCO in this area but it also served to bring together specialists from all over the world to talk about and further the cause of art education. The effects of this seminar will leave an indelible mark on our field.

UNESCO has, during its brief history, sponsored a number of seminars on various subjects. Thus far, however, none had ever been held in art education. Major credit for the establishment of the July seminar goes to Mr. Trevor Thomas, Programme Specialist for Art Education on the Paris UNESCO staff, whom many N.A.E.A. members will remember for his effective participation in the New York convention which he attended as the representative of the Director General. Ever since his appointment to his present position he has urged that UNESCO sponsor an art education seminar and worked tirelessly to bring that about. In due course his proposal was approved by the program committee and accepted by the General Assembly. The date

THE UNESCO SEMINAR IN ART EDUCATION

BRISTOL, ENGLAND
JULY 7 - 27, 1951

was then set for the summer of 1951.

The next step, similar for all seminars, is the notification by UNESCO of the national commissions of member countries and the invitation to them to take part. Individuals sent to seminars are termed participants. For example, the writer was designated by the State Department as the participant from the United States (only one was sent). Although in his capacity he talked about and discussed art education in the United States, he was not a spokesman for art education in this country in any official sense. Whether or not a particular country sends participants depends basically upon its interest in the subject of the seminar. In this case two from each country were requested. Policy among the countries which designated participants varied as to whether or not their expenses were paid to and from Bristol. UNESCO provided food and accommodations during the period of the seminar.

Twenty countries were represented at the seminar. While the number is not large it is indicative of a considerable, if extensive, interest. A list of the countries follows. Where more than one participant was present that is indicated in parentheses: Australia (2); Austria; Belgium; Canada; Denmark; Egypt (2); France (3); Germany (2); Greece; Italy (2); Japan; Luxembourg; The Netherlands (2); New Zealand; Norway (2) South Africa (2); Sweden (2); Switzerland;

United Kingdom (6); United States of America.

England being the host country was well represented and France, by special arrangements, had three participants. The participant from Greece was, unfortunately, hospitalized during the entire period of the seminar.

Although most of the basic work for the seminar was done by Mr. Trevor Thomas at UNESCO headquarters in Paris, a special staff was formed to direct it. It was made up of a director, Dr. C. D. Gaitskell, Director of Art in the Department of Education, Province of Ontario, Canada, two deputy directors who were also the group leaders of the seminar, Madame Vige Langevin, teacher and author, Paris, France, and Dr. Mahmoud el Bassiouny, lecturer in psychology and education in the Higher Institute of Art Education in Cairo, Egypt, a Specialist-Consultant, the writer of this article, and a technical expert, M. Arno Stern, Director, Academie due Jeudi, Paris, France. This group, with the exception of M. Stern, met in Paris for a ten-day period before the beginning of the seminar, working on and developing plans for it. In Bristol, authorities of the University of Bristol and the West of England School of Art

cooperated in making many of the local arrangements.

The seminar was housed in Manor Hall, a residence hall of the University of Bristol. It was pleasantly situated and commanded an extensive view over the city. Within the Hall there were two large meeting rooms which, besides providing adequate space for lecture and discussion groups, also had considerable wall space for exhibits which naturally were features of the seminar. Bristol, a city of some three hundred thousand, is located in the southwest of England, a region of great beauty and interest.

French and English were the working languages of the seminar and proficiency in one or the other was a requirement of all the participants. Interpreters, naturally, were an integral part of every session and interpretation, a basic process. Every report or contribution made in English was immediately interpreted into French for the French-speaking participants; any lecture or remark uttered in French was interpreted in English for the English-speaking participants. In addition, there was a translator who was kept busy full-time translating the documents which were

prepared as the seminar progressed. The work days of the conference were strenuous. Meetings began at 9 a.m. and, with a mid-morning break for coffee, ran until the 1 o'clock lunch. Participants convened again at 2 o'clock, and the afternoon sessions ran until tea which was at 4 o'clock. The period from 5-7 p.m. was set aside for meetings of committees and special work groups. An evening session was generally scheduled which began at 8:30 and ran until 10 or 10:30 p.m. and often later.

The continuous program of reports and discussions was occasionally broken by trips to points of interest in southwest England. On several afternoons schools within Bristol were visited; an art school, a teacher training college and secondary schools. One all-day trip was taken to Corsham Court, a 17th and 18th century estate which has been given over in part by the owner and resident to the Bath Academy of Art. A fascinating and remarkable program for the preparation of teachers of art is carried on there. Dartington Hall, especially famous for its school of music was also visited. Such trips also enabled the participants to see such points of interest as the city

(Continued on Page 8)



Dr. Herbert Read addressing the seminar. He was one of a number of distinguished speakers who came to Bristol.



Mlle. Hamaide of Brussels giving the Belgian national report. In the center is Dr. Bassiouny and on the end, an interpreter.



The directors and deputy directors of the seminar. Dr. Bassiouny, interpreter, Dr. Gaitskell and Madame Vige Langevin.

EDITORIAL COMMENT

YOUNG . . . BUT LUSTY

Marion Quin Dix, Vice President, NAEA

The next big job in American education is to do for all schools what a few experimental schools did for themselves a generation ago. That is, to install art activity as an essential and integral part of the daily program for children of all ages and for adults who are training to work with children as teachers, counselors, or leaders. If you doubt the necessity, study the masterful article of L. Thomas Hopkins called "The Place of Art in the School Curriculum", published by the related Arts Service in October, 1949, and available to any educator for the asking from Related Arts Service, 511 Fifth Avenue, New York 17, New York. If you doubt the trend check the evidences of a rising tide of interest in your own region.



MARION QUIN DIX

It is time for art educators who mean business to go into organized action on the whole educational front. In the young, but lusty, N.A.E.A. and its constituent regionals, we have the machinery to do the job. We must arouse the other big dynamic organizations in education. Our first natural alliance will be with A.S.C.D. in which the influential curricular leaders of the country are driving ahead with remarkable energy.

Another rapidly growing front of influence is represented by the people in guidance, counselling and therapy. Leaders in this group are already finding us their natural allies in the conservation and development of personality.

We must find ways to relate ourselves to them.

The administrators in the A.A.S.A. must learn that they can rely upon the N.A.E.A. for dependable help in improving curricula and school facilities. A common understanding among the leaders of N.A.E.A., A.S.C.D., N.V.G.A., and A.A.S.A. could go far to reconstruct American school programs within a decade.

To create such rapport and interaction is a big job. It will take the energies of every art educator in the country. This means that every present member of N.A.E.A. must line up for active membership every colleague within his reach.

For you present members of N.A.E.A. who will see this message, I unhesitatingly propose this personal assignment.

1. Go after every colleague within your reach who is not now a member of his regional and N.A.E.A. Needle him continuously until he becomes an active member.
2. Go out to sell associate memberships to every principal, curricular leader, and interested classroom teacher.
3. If you are a teacher educator, go after your college as an institutional member, and your education colleagues as associate members.
4. Inform yourself in detail as to the services and publications of N.A.E.A., and of your regional, and see that these are known to any and all of the persons suggested above as well as to interested citizens and parent leaders.

In urging all members to enlist actively in this campaign I am asking them to do only what I have been doing for years wherever and whenever opportunity has presented itself. Each of us will be doubly effective in his efforts if he knows that every other member is actively at work with the same purpose.

FALL MEETING OF NORTHERN CALIFORNIA SECTION HELD AT RICHMOND ART CENTER

No less than the opportunity to see and investigate the workings of the new quarters of the Richmond Art Center, an appealing and resourceful culmination of sixteen years of community art activity fostered by the Richmond Recreation Department. Skillfully planned into the auditorium unit of the new Richmond Civic Center, the Art Center is built around a court and boasts of a plant which includes galleries, offices, student store, studios and shops for its varied program of ceramics, woodcarving, sculpture, painting, weaving, puppetry, leathercraft, art metalwork, jewelry making, silk screening, fabric printing. There are classes for children, classes for adults and studio privileges for the individual.

Program Highlights

The Community Arts Program in Richmond, Main Gallery. Richard H. Reynolds, President, P.A.A.-N.C.S.; Mrs. Hazel Salmi, Director of the Richmond Art Center; The Richmond Symphonette, Lee Cardo, Conductor. Music too is a part of the Art Center's sphere of activities.

"How the Art Center Functions." Brief overview by cooperating department officials: Dr. George Miner, Superintendent of Schools; Mr. Ivan Hill, Director, Recreation Department; Mr. Wayne Thompson, City Manager.

Recess at 11:30—Richmond Artists Oil and Sculpture Annual and Exhibition of School Art Sketches for Foreign Schools. This, a part of the International School Art Program as arranged by the American Junior Red Cross and National Art Education Association.

Advisory Board Meeting—previous and present officers. Luncheon at 12:00 in the Conference Room of the Civic Auditorium.

Open studios—Art in Action 2:30 to 3:30 with Art Center staff to guide and inform you.

The Journalette is the recently developed organ of P.A.A.-N.C.S. It is a splendid medium for broadcasting news and keeping interest alive.

EASTERN ARTS TO MATCH '51 RECORD

The highest membership ever to join E.A.A. was achieved last academic year. The impressive figure of 2250 was reached. The challenge to maintain and even better that figure is ac-

cepted with vigor by all concerned and the campaign is well under way. "Builders of the profession", the unified N.A.E.A. folders have gone out to over 3000 persons on the prospect list. This association plans to use nearly 11,000 folders since they have found them effective in the past.

ART IN AN AGE OF SCIENCE

Is the general thought that will underlie the program of the Convention for '52 in Atlantic City. Mary Adeline McKibbin, Art Director in Pittsburgh, Pa., is Vice-President of the association and chairman of the program committee.

SERVICES TO MEMBERS

In the form of exhibitions, sets of slides, motion pictures, recorded programs, in large variety are one of the many "free" services E.A.A. offers to its members. All exhibitions and other items have been booked well into 1952. This is considered a very effective membership recruiting scheme.

WESTERN ARTS DOINGS

An attractive mimeographed "Newsletter" chuck full of telescoped reports on significant events in art education, regional interest, state association activities, etc., has been initiated by W.A.A. The first quarterly issue presages a very lively publication. Mildred Whiting is the editor while Ivan Johnson and Ronald Williams are her associates.

RESEARCH BULLETINS

Published by W.A.A. have been both significant and attractive in design. They are another significant service to the membership as well as a contribution to the profession.

CONVENTION PLANS

At Neal House, Columbus, Ohio, are still too sketchy to be announced. However, committees are active and the usual high caliber will entice hundreds to the biennial conclave.

SOUTHEASTERN ON THE MARCH

Catherine Baldock, President of S.E.A.A., informs us that this affiliate of N.A.E.A. is growing in size and in activity. The forthcoming biennial convention will be held in Birmingham, Alabama, and it will be an epoch making meeting. The S.E.A.A. house organ will carry preliminary plans in its forthcoming issue.

Ruth Harris of Johnson City, Tennessee, is the active Secretary-Treasurer of S.E.A.A.

MINNESOTA A.E.E.

(Art Education Exchange) publishes a bimonthly mimeographed organ. It is unique in that each issue is devoted to a major area, phase, or problem in art education. Well planned and well written. Norman Pietan edited "Exchange" last year with great credit. Bill and Joan Boyce of 1024 Paulson Ave., Worthington, Minnesota, will edit the organ this year.

ART SCOUT

Is the title of a periodic publication from the Louisiana State Art Director, Mrs. Irma Sompayroc Willard. It is replete with good suggestions for art teachers and elementary teachers. A recent brochure by Mrs. Willard is called ABC's of Classroom Art; it is a series of brief but significant statements that quickly gets at the core of what is sound and what is "busywork" in the art program.

WILLARD GIVENS HONORED

The Save the Children Federation's second annual award for distinguished service to children will be presented at noon today to Dr. Willard E. Givens, executive secretary of the National Education Association, at a meeting in the Town Hall Club, 123 West Forty-third Street.

Dr. E. George Payne, dean emeritus of the School of Education of New York University, will tell of a one-year survey of the federation's work here and abroad. Called "Guideposts of Modern Child Service," Dr. Payne's survey will be published by the Payne Educational Sociology Foundation.

After the noon meeting an educational discussion will be held from 3 to 5 P. M. with Dr. Dan W. Dodson presiding. Panel speakers will include Dr. John R. Voris, federation president, and Dr. Richard P. Saunders, president-elect.

The federation has headquarters at 80 Eighth Avenue. It serves children in rural areas of this country and also works in Austria, Finland, France, Germany, Greece, Italy, Korea and Lebanon.

AMERICAN EDUCATION WEEK

General theme

UNITE FOR FREEDOM

DAILY TOPICS

Sunday, November 11, **Our Faith in God.**

Monday, November 12, **Schools and Defense.**

Tuesday, November 13, **Schools Keep Us Free.**

Wednesday, November 14, **Education for the Long Pull.**

Thursday, November 15, **Teaching the Fundamentals.**

Friday, November 16, **Urgent School Needs.**

Saturday, November 17, **Home—School—Community.**

What We Can Do

Organize your committees early so they may have time to develop an effective school and community program. Evaluate your 1950 observance and recommendations for 1951 planning.

Solicit suggestions as to objectives, activities, materials, exhibits, demonstrations, participation, and special features. Make planning come alive.

Plan openhouse and other methods of interpreting the program of the school and its role in developing **unity for freedom**. Use general theme widely.

Give all departments and pupils opportunities to help thru projects growing out of classwork such as research and forums on AEW topics, school fairs, assemblies, dramatic skits, interviews, creative activities, patriotic features, articles, and speaking squads.

Explain the emphases given in your school program to the fundamentals, moral and spiritual values, parent and family life education, appreciation of our American heritage and citizenship.

SHIP OFFICERS ELECTED FOR 1951-53

Captain: Clyde C. Clack, (Binney & Smith), 6200 St. Andrews Dr., Dallas 5, Texas; 1st Mate: Todd Jones, School Shop, 330 State St., Ann Arbor, Mich.; 2nd Mate: John Guthrie, Weber-Costello, Chicago Heights, Ill.; Log Officer: Bob Stucker, Brodhead-Garrett, Cleveland 5, Ohio; Purser: Bill Jennison, School Arts, Worcester 8, Massachusetts; Radio Officer: Harry Masters, L. S. Starrett Co., Athol, Mass.; Steward: Dave McCurrah, Eberhard Faber Pencil Co., Brooklyn 22, N. Y.

TODD JONES, Log Officer

FIRST ART FILM FESTIVAL IN AMERICA

America's first art film festival was held at the Playhouse in Woodstock, N. Y. over Labor Day week-end, September 1st, 2nd, and 3rd.

Of the more than 500 films dealing with art

subjects, a selection of the best 25 were shown to an audience of leading artists, writers, producers, directors, photographers, art teachers, critics, museum directors, art historians, film exhibitors, distributors, and others of the art and motion picture fields.

These films were seen in four sessions of screenings and discussion, have not previously been broadly released to the public; in fact, many received their American premiere. Awards were given by jury for the best in various categories.

The announced purpose of the festival is to create better production and wider distribution of all films about art, artists, and art subjects. The festival will boast the presence and participation of world-renowned masters of cinema such as Robert Flaherty and painters such as Yasuo Kuniyoshi.

REGIONAL CHAIRMEN INTERNATIONAL SCHOOL ARTS PROGRAM

E.A.A.—Mrs. Marguerite Walter, 2101 Chestnut St., Philadelphia 3, Pa.; W.A.A.—Ruth E. Whorl, 70 N. Broadway, Akron 8, Ohio; S.A.A.

—Mrs. E. Frances Crimm, 1230 Hagood Ave., Columbia, S. C.; P.A.A.—Archie M. Wedemeyer, 750 Eddy St., San Francisco 9, Cal.; National Chairman—Rosemary Beymer, 1710 Brush Creek Parkway, Kansas City 4, Mo.

NATALIE COLE GOING EAST

Throughout April 1952, Natalie Cole will be in Eastern United States and during the time she will be available for her simple and heartwarming book, now in its 8th edition, is known to teachers and educators throughout the country. Mrs. Cole herself is as delightful as her book. She gets across her philosophy and approach while showing a wealth of exciting children's work. At intervals she steps out of her role and seems to speak directly to the children. The audience hears the little paragraphs and sentences she uses as she builds confidence and faith in their "own way of doing".



NATALIE COLE

CONVENTION REPORTS NUMBER 1

N.B. at the San Francisco meeting, last July, your editor was instructed to print any convention reports that seemed significant. Major papers will be printed in the 1952 Yearbook which is planned for March of the coming year.

OTHER EDUCATIONAL GROUPS LOOK AT ART EDUCATION

Report by Lucille Adams

Chairman: Margaret F. S. Glace; Moderator: Abel Hanson; Panel: Arno Bellack, Association for Supervisors and Curriculum Development; Wm. H. Bristow, National Association of Secondary School Principals; Dorothy Calwallader, Association for Childhood Education; Lena M. Porreca, Department of Elementary School Principals; Jordan L. Larson, Association of School Administrators.

The panel was composed of a group of well informed people representing the most out-

standing professional organizations in the educational field. Each member contributed to a very lively discussion—a discussion which would have been profitable to all members attending the convention.

Mr. Hanson, the moderator, opened the panel discussion with the statement, "We are not art educators in any sense of the word but we seem to have arrived at a general feeling that Art Education is our business. I should like to open this discussion by asking these questions: 'What is the basic conception of art in a school system? How does it fit into the curriculum?'"

BELLACK: Aesthetic experience is an integral part of any curriculum. Its problem solving aspects make it important. Aesthetic experiences need to be provided and that is up to you art teachers. Plan an art program to work with ordinary people. You teachers have learned how to handle certain media, but many of you have not learned how to handle children.

BRISTOW: A real art program, which is connected with a workshop, is a real contribution

with opportunity for art teachers as well as non-art teachers to learn ways of working with children in the arts.

CADWALLADER: I can not see any difference in art from any other subject in the curriculum. It is an integral part of what we are doing in our school to help develop the child.

HANSON: If you call art a part, doesn't it imply you could take it out and set it here and there? To me, art education must be organic. It is inseparable from the whole program.

LARSON: Yes, it is important to look at the over all picture. Our responsibility is to know how to improve the standard of art teaching. It makes a difference if a teacher is teaching in a self-contained class room and is expected to teach art. I wouldn't want a teacher who didn't know about art.

PORRECA: We all have teachers who do not know art. The greatest trouble is the preparation of teachers in teacher colleges. We need to prepare the young teacher since we can't do too much with the teachers who received their training years ago.

CADWALLADER: Don't you think most teachers are willing to change?

HANSON: How would you go about having them change?

CADWALLADER: I would say, first, that the art specialist needs to inform herself about the over all program. She can then help other teachers through collaboration and by conducting workshops for those who have not had previous, or little, art experience.

Each teacher should be given an opportunity to see the aesthetic value of art experience and feel free to make art education a part of each subject taught.

PORECCA: Another way to improve the art education program is to expect the class room teacher to remain in the room when the art specialist or resource person comes in to help. The art specialist can help both teacher and children as she and the teacher work with the children.

BELLACK: We admit much of the curriculum planning is done without reference to the arts. We are making a start in A. S. C. D. but we are not doing enough. Art teachers can contribute to the work in other subject fields by planning with the other subject field teachers.

HANSON: I never felt that I did a very good job of organizing for art. Is it time scheduling that makes organization so difficult?

LARSON: If you are operating in a time pro-

gram, then art as an overall, must be evaluated in terms of the over all program.

BRISTOW: Administration of this kind of thing should be a staff problem. In elementary schools, I would have a resource room or laboratory, if possible, where teachers may take their classes for art activities. In Junior and Senior High, I would have special trained art teachers who have had experience with different media and can instruct in each. These teachers should also be resource people for other departments in the school.

Sometimes the principal is not too interested in the art program because he is not well informed and he feels insecure in talking to you art teachers about the subject. Some of you art teachers have been too high and mighty and have continued to operate as a separate department. It is up to you to sell your program to the principal and other administrators.

HANSON: I should like to defend administrators. We may be stupid as far as art goes but it has been my observation that a good live teacher, with the help of a live supervisor, can have a wonderful art program even though the administration is adverse.

CADWALLADER: How can you tell if a live program is being presented?

BELLACK: One way is to see if the students are really enjoying themselves.

BRISTOW: You can tell by the way an art room or school looks. The appearance will tell if the children are living in a desirable way and having good art experiences.

HANSON: Then you are saying, if practices are good, these practices should improve the behavior of the children as well as the over all program.

BRISTOW: I find only a few teachers who are seeing the whole picture of what we should be doing for children. All subjects can be creative. Art teachers do not have the edge on creativeness.

The meeting was then thrown open to the audience for questions and discussion.

After a time, the general agreements of the panel were summarized as follows:

HANSON: The basic problem of **Art Education** appears to be philosophic. All too few people accept the creative arts as an organic and inseparable part of the school curriculum. Each person who participates in planning an educational program in any community must accept a share of the blame if **art education** is a com-

(Continued on Page 15)

UNESCO SEMINAR

Continued from
Page 2



PART OF THE U. S. EXHIBIT AT UNESCO SEMINAR, BRISTOL, ENGLAND, 1951

of Bath, and the cathedrals of Wells and Exeter.

The period of the seminar itself was divided into three parts, each characterized by a major activity — the national reports, work groups and discussions, and the drafting of recommendations.

National reports required most of the first week. During that time, the participant or participants of each country presented to the seminar members a report on art education in his native country. Prior to the seminar, a written statement had been prepared by a participant from each country and these were translated, duplicated, and made available to all members. The national reports given during the seminar were to supplement these written reports. In the case of every country a number of examples of student work, and in some instances photographs, had been brought, and the series of exhibits set up during the first week constituted one of the high points of the seminar. The opportunity to see, hear about, and discuss the art work of nineteen different countries was a rare and exciting one.

As one might expect, there was considerable variation among the

work from different countries, depending upon such factors as economic conditions, traditions, or the impact of ideas and concepts by important and forceful educators. For example, in the Swiss schools, in addition to the freer and more creative work, considerable emphasis is placed on accurate object drawing which is felt to be important in the training of the many technicians which are important in a whole Swiss economy. In the work from Austria the spirit and content of the Cizek tradition could still be seen. The examples from Egypt were compelling in their emotional intensity and reflected an educational philosophy which placed great emphasis upon the intuitive and emotional bases of art.

Although national characteristics were apparent in the work of many of the countries, the similarities among the examples of the art work of young people from all over the world was much more striking and apparent. This fact was felt and appreciated by all the participants and served to bring them together swiftly to a discussion of basic educational problems.

Of all the countries represented, the work from the United Kingdom

was perhaps closest to that of the United States. This was true not only of the work itself but also of the philosophy of art education which is basic to it. This similarity and relationship is due undoubtedly to our common bond of language and traditions. But it should be stated again that the really compelling observation was that the art educators from all countries had so much in common. This was especially evident in the final recommendations.

In preparing the United States report and exhibit, the writer attempted to portray briefly and accurately the status of art education in this country: our major concerns, our difficulties, our accomplishments. Both the report and the exhibit were set up around what was termed "those directions and development in instruction which are considered" to characterize . . . "desirable practice" rather than "typical practice" in art education. The report began with a brief discussion of the cultural and educational climate in which we work followed by a statement of the decentralization of control in American education, a factor of great importance. The following basic concepts in art education in the



United States were set up and discussed: (1) the development of a healthy personality as the primary concern, (2) the bases of validity of art experiences in the development of the individual, (3) creative expression as the cornerstone of all art experiences, (4) their essentiality for all individuals at all school levels, and (5) the breadth of areas and media that are included within the definition of visual arts. There were also sections dealing with the status of art education in the schools, the improvement of instruction and the training of teachers.

The exhibit prepared for the national report was made up of four large placards each concerned with a characteristic of American art education; its basic nature, its creativity, its scope, and its values. The illustrations were carefully chosen to convey as fully as possible what each of these characteristics meant in practice. The plates included pictures of people at all age levels at work on art activities; there were individual and group activities; crowded, inflexible classrooms; spacious new studios. Some individuals were working on two-dimensional projects, others on three-dimensional and in a wide

variety of materials. Some projects were small; others were large. In some pictures, the students in the classes were all working on the same or related projects; in others there was great diversity within the class.

Charles Daly of New Rochelle, New York, was largely responsible for the design of this portion of the exhibit. The actual examples of work which were part of the exhibit limited to twenty by a seminar directive, were all paintings and drawings, necessary because of difficulties in shipping and all were from the elementary and secondary levels. A small number of recent publications in art education were included. A collection of slides and several records also were taken along.

The photographs, paintings and printed materials came from a wide geographic area and included the East, the Midwest and the South. The West and Southwest were not included only because of the shortness of time that was available for the assembly of the material. The writer wishes to thank Miss Edith Nichols of New York, Miss Mary Adeline McKibbin of Pittsburgh, Miss Ann Lally of Chicago, Miss Marion Miller of Denver, Mrs. Elizabeth Mack of Charlotte, Miss Julia Strang of Bergen County, New Jersey, Mr. Alfred Howell of Cleveland, Miss Mary Godfrey of Richmond, Mr. Manual Barkan of Columbus, Mrs. Felicia Beverley of New Castle County, Delaware, Mr. Joseph A. Fiorelli, Miss Lois Lord of New York, and Dr. Konrad Prothmann of Long Island for their wonderful help and assistance in making student work, photographs and curricular materials available. The materials they provided created an exhibit of which all American art educators might well have been proud.

The exhibit was well received by the other participants and was

studied by them with great care. It can truthfully be said that it was outstanding and was second to none in scope and general excellence. The special characteristics which it seemed to exhibit were great energy and exuberance. Some exhibits from other countries were more sensitive, more intense, more thoughtful, perhaps, but the vitality of the American examples seemed to come through as a national characteristic, and all things considered, a valid one.

Following the national reports the next week and a half was given over to an intensive period of discussion where the main business of the seminar was undertaken. A steering committee was elected during the first few days and the members met frequently to organize work and discussion groups on the basis of suggestions and recommendations of the seminar personnel. In order to facilitate discussion, two groups were set up, one under each of the deputy directors. In discussing a topic, each of the groups met from three to five sessions at which time issues were identified and clarified and, wherever possible, general agreement reached. The topics covered during this period included: teaching methods for young children, teaching methods for adolescents and young adults, art in the community, the art training of teachers, and art education and international understanding. These are basic but by no means unique topics. The same or related issues are discussed by hundreds of teachers' groups in this country every year. The fact that the concerns of the participants from all over the world were so much the same as those which we face constantly here is a clear indication of the international nature which art education has already acquired.

A number of distinguished visitors came to Bristol, addressing the seminar and taking part in the dis-



A group of participants visit Redlands Training College in Bristol: Barrett (New Zealand), Simons (United Kingdom), Gharably (Egypt), Rhein (Germany), Moore (rear, United Kingdom), Muro (Japan), and Riise (Norway).



Mr. Trevor Thomas of UNESCO chairing a seminar meeting. To the right is M. Duquet of France.



Participants in the art gallery at Corsham Court, an outstanding school of art. Mme. Langevin and Director Gaitskell are in the foreground.

cussions. These included Jean Thomas, Head, Department of Cultural Activities of UNESCO, Herbert Read, the philosopher, W. W. Sandburg of the Steljik Museum in Amsterdam, Sir John Maud of the British Ministry of Education, Vitore Branca, Head of the Division of Arts and Letters in UNESCO, and Eric White of the British Arts Council.

During the last few days the entire group worked on the formulation of recommendations which indicated the direction which the participants wished to see art education take in their respective countries and which pointed out to UNESCO desirable further steps for its support. The recommendations, in large part, were based on outcomes of the group discussions. A strong statement was made on the significance of art as a fundamental education and its importance at all educational levels. It was felt that the necessity for the training of competent teachers in art was basic to further progress and the participants urged that all educators other than those teaching art have some experience in and contact with the field of art. Further development of art at the adult level and in community life was urged. The members felt strongly that art was a powerful force in the development of inter-

national understanding and good will and recommended that steps be taken for an increased interchange of ideas, work, and materials on a world-wide basis. These are sound, basic recommendations, powerful in their validity and potentialities.

At the present time Dr. Gaitskell, the seminar director, is working on a report which when completed will be distributed to the national commissions of all member countries of UNESCO. It is hoped that it will be given not only the close attention it will deserve but action and implementation throughout the world. In addition, a publication written by art educators from many countries is to be prepared and published.

The participants felt so strongly about the necessity of the establishment of a world-wide organization in art education that they set themselves up as an interim body to form such an organization. The writer is a member of the committee of four to take further steps. It is hoped that before too long such an international organization will be a reality for it is sorely needed. In actuality, the seminar itself served to create a world-wide, if highly, informal organization, for the interchange which took place in Bristol, and the deep friendships which were established

there will serve as channel of communication among the countries and individuals who were privileged to take part.

In conclusion, a further word about the reactions of the other participants to American art education and some evaluation of our status in relation to the other countries represented would be in order. In general, the other participants were interested, sympathetic, and impressed with what we are doing here. Many of them were surprised and delighted by what they saw and heard for there is a widely held belief that America, with its wealth, and, particularly its materialistic outlook on life, is not at all interested in art or art education. The fact that such a deep and active interest exists was a revelation to many. On the other hand, a contrasting and equally fallacious view was expressed to the writer by several of the other participants. Having heard at the seminar about art education in our schools, a number of them immediately assumed that the concepts and practices urged by art educators were immediately and generally accepted in our schools. The basis for this assumption was that America is a young country, flexible in mind and institutions, and without an appreciable inertia to

(Continued on Page 15)

ASSOCIATION AFFAIRS

ORCHIDS TO THE PACIFIC AREA!

Photos of San Francisco meeting by courtesy of Mr. Wm. Milliken, Jr.

What Happened in San Francisco

While it is so far one of the smaller units within the fold of N.A.E.A., it is by no means the least significant. Its potential and its spirit are such that those of us who were "strangers within their gates" could not help but be thrilled by the program they planned for our Summer Meeting, by their genuine interest in the National picture, and their eagerness to know more, that they may do more toward a greater professional organization.

The friendship and personal charm of our associates in the far west and the natural marvels of that vast region combined to make our visit one of lasting memory.

The atmosphere of the San Francisco Museum of Art, the well hung exhibitions, the spirited meetings and the stimulating addresses and panels were all in keeping with the stature of our young, virile organization.

Special thanks are due the personnel of the Museum; particular appreciation to our own Program Committee, chaired by Archie Wedemeyer who, with Miss Church, Miss Standerfer and Ray Faulkner, were genial hosts to all of us.

Our thanks are also due to William Milliken, Victor Watson, Fred Corson and Frank Parisi.

While the San Francisco sights were part of our education, a rare treat was in store for all of us at the Richmond Art Center. Miss Salmi, the genial director, and her staff, went all-out to show us the unusual facilities of the Center, to conduct us through the current exhibitions and otherwise to entertain us. The attendance of nearly 300 was the best we recall for any summer meeting.

As the Council and officers sat around the San Francisco conference table last July our program for 1951 took shape.

1. Enlarge the Journal—It's easy to overlook the fact that only four years ago the Journal consisted of four pages. A lot of work went into it to make it sixteen, and now, because of enthusiastic response from members we will increase it to twenty pages. The Journal is the voice of the N.A.E.A., your voice as you speak for art education. Let the editor know what you want the Journal to say.

2. Publish Our Third Yearbook—The many members who were able to hear the fine addresses at the New York Convention want them in a permanent volume and want others to read them. The 1952 Yearbook, "This is Art Education", will present these addresses as another N.A.E.A. contribution to the profession. A February release date is planned.

3. Develop Research Studies—The projects of the Policy and Research Committee can mean a lot to us. They can become a guide to future policy and administrative procedures; they can help us establish the framework for future yearbooks; they can provide the key to functional convention programs. Through this committee, we are undertaking an extensive program of research studies. In addition, we hope to reveal significant research now in progress and problems needing our sponsorship.

4. Increase Public Information—One of our main functions is to help build lay understanding of art education. To some extent our Journal and Yearbooks contribute in this direction. However, these professional publications are designed to appeal to those with an established professional interest. In order to reach more people we are forming the Public Information Committee whose function it will be to present the story of art education through public channels such as newspapers, magazines, films, and other means at its command.

5. Geographic Problems—Each area is confronted to some extent with problems arising from difficulties of travel and communication.

DIX, CHURCH, JOYNER
DALZEL, FAULKNER, deFRANCESCO
GOSS, WEDEMYER, ROBERTSON, MILLIKEN



We have long felt that a study of the existing regional formation was needed and hope that now this study may be undertaken so that ultimately, in partnership with the regional association, we may look ahead to a greatly unified organization.

6. Professional Relations—Many educational organizations seek our guidance and we feel it our duty as well as opportunity to work closely with them whenever possible. We hope that the Professional Relations Committee will serve as a clearing house for our participation in the affairs of other groups and that it will be possible for many to represent N.A.E.A. at professional functions.

7. Curriculum Materials—Through the intensive effort of the Convention Committee on Curriculum Materials we have inherited valuable source material which will be made available to local curriculum study committees. We invite your suggestions as to how this material can best be used.

8. Extend Exchange Exhibits Program—One of our finest contributions to international understanding is being made through the efforts of the International School Art Exchange Committee and the Junior Red Cross. Many hundreds of drawings and paintings have been sent to school children in foreign lands and we hope many more will be sent during the coming year. Your participation in the fine work of this committee is desired.

9. Increase Participation—Our organization will be successful to the extent that members participate actively and purposefully in its program. With research, publishing, curriculum materials, exchange exhibits, professional relations, and other projects underway or contemplated, we hope many more persons will find an active part in N.A.E.A. Every effort will be made to bring N.A.E.A.'s wealth of creative talent into focus as we face the many urgent problems ahead.

10. All Out Support for Regional Associations—This is a regional year. It means intensive activity in the Eastern, Southeastern, Western and Pacific Arts Associations. It means building effective, efficient working committees.

We all owe our fullest support to our regional officers, council members and committee chairmen. The strength of N.A.E.A. rests in the regional associations. The success of our 2nd National Convention at St. Louis in 1953 will rest with those creative individuals who readily accept responsibility for leadership.

PRESIDENT GOSS'S MESSAGE AT N.A.E.A. SUMMER MEETING IN SAN FRANCISCO

"This meeting holds great promise for me. I feel, as I approach the responsibilities of N.A.E.A., that I am, with this visit, returning to a source of great inspiration and guidance. About a year ago I came here in the capacity of President of the Pacific Arts Association to plan a course of action. The encouraging growth shown within Pacific Arts Association during the last term was due in very great measure to the conferences held here last June with art education leaders of California.



DALE GOSS

Today as we meet under the banner of the National Art Education Association we may wish to reflect on our progress. Many previous efforts have been made to form a national art education association but until the formation of the Art Department of the National Education Association in 1933 little success was had. That organization, as many of us here can testify, found the going quite difficult and in March 1947, a reorganization meeting was held at Atlantic City.

After intensive study conferences, a proposal was made that the regional associations in the East, South, Mid-West and Far West band together into a National Art Education Association. Representatives of these groups were called together in Cincinnati in July 1947 to draft articles of confederation, and, in February, 1948, the National Art Education Association was formally launched at Atlantic City. The theme of that momentous conference was, appropriately, "Art Education Organizes." The events of the meetings to which I have referred have been ably recorded in our first Yearbook of 1949.

The next three years were especially significant because the National Art Education Association was able to establish itself firmly as a national body. The part played by many leaders is made clear in our minutes and proceedings. It is important, however, not only that art education found virile leadership among its top-

ranking members, but that their work stimulated professional interest, encouraged professional pride and activated professional responsibility on a scale heretofore undreamed of. The logical culmination of this period of intensive activity was the dynamic National Art Education Convention in New York of this year and by the publication of an outstanding Yearbook encompassing the same theme, "This is Art Education."

With this as our background, let us now consider the role of N.A.E.A. as we have conceived it and as we may conceive its implementation.

We are moving today from a conception of art education as a special subject to a conception of art education as an integrating, central factor in the school program. With our schools in the midst of intensive curricular reorganization, the framework of a new, more functional school is taking form. At this point we, as art educators, are offered one of the greatest opportunities in that we are needed to work more closely with educators from all fields to help clarify the contributions of art to the growth of children.

But, great though the opportunity to serve within our immediate area may seem, we cannot consider it less significant than our opportunity to serve in an even broader sense. As educators with special competencies in the arts, we can make a magnificent contribution to the spirit of democracy. By giving meaningful expressions to our feelings, thoughts and desires, we can transmute new life and hope into the hearts of our contemporaries. If in this end we have failed in the past, it was due more to a lack of will than of means.

As a National organization we consider these our responsibilities and from them our program of action becomes implicit. Our responsibilities to our membership, to other educators, to children and youth, can be served best by a profes-

sional program evolving from a continuous study of the needs of these groups.

Specifically, we envision the expansion of a study program involving the professional interest and enthusiasm of literally hundreds of our co-workers.

We are concerned, as educators, with the growth and development of students. We seek to produce changes in behavior resulting from increased knowledges and insights, improved skills and techniques, more mature attitudes, more thoughtful actions and finer feelings. As workers in the arts we wish to discover and consider the art needs of teachers in order to guide them in better planning and more effective action; we wish to urge them to weigh the needs of their students with their classroom content and method. As leaders in art education we can and must contribute our share to the solutions of the problems facing general education; discover the regional variations in art instruction; reveal the discrepancies in art education opportunities; and unfold before educators and laymen alike, the social significance of our area of education.

To consider policy and research activities as of less importance than administration would be unrealistic. As coadjutor to administration, research can contribute most readily to wise planning of sound policy and to an ongoing appraisal of our activities. In this connection we wish to rephrase the statement by Dr. Pace as it appears in our 1949 Yearbook:

"An organization might well consider three types of research:

1. That which guides top planning and policy
2. That which gives direct assistance to members at large with respect to projects within their particular sphere of interest
3. That which is initiated and promoted by



FAULKNER, ROBERTSON, PRES. MILLER (N.E.A.), DIX, HELLER, ANSELL, SHAFFER-SIMMERN



MOWREY (PAST PRES. N.E.A.), GRAFF, HUNGERLUND, MUSSELMAN, McMILLAN, MARTIN, WEDEMEYER, JOYNER

a research committee itself."

Another major role we envision for the National Art Education Association is the acceptance of its full measure of responsibility for participation in the social scene. We are of course educators. This, combined with the fact that we are especially fitted to interpret the arts, makes it imperative that we lend our full support to other responsible groups, to interpret the social significance of the arts and, within our own capacities, instigate programs designed to reveal the fights of a free democratic society. May we amplify this statement by quoting a comment made by Dr. Irwin Edman:

"In giving the young the experience of learning to apprehend the world with fullness and variety of feeling, one is extending to them one of the rare gifts of freedom. One of the reasons despotic societies purge and censor and often exile the arts is because they do not dare permit the variety and spontaneity of feeling that is the achievement of artistic creation and artistic enjoyment."

That we have offered our cooperation to such public agencies as UNESCO is evidenced by the resolution of the N.A.E.A. sent to Dr. Julian Huxley, Director-General of UNESCO in 1948. It stated, in part, "In developing world understanding, they (the members of N.A.E.A.) urge the continuance and extension of UNESCO's program in the arts, especially as a part of general education and pledge active support in the furtherance of aims and projects for developing cultural exchange and cooperation in the arts." With this statement we aligned ourselves with a potent force for intercultural understanding. Are we not continually challenged to implement our words with actions?

In a similar framework the Red Cross has revealed itself an instrument of world peace and

understanding. Without equivocation it has placed itself at the service of the N.A.E.A. through its Junior Red Cross division and has assisted N.A.E.A. in developing the International Art Exchange. Under the chairmanship, first of Adeline McKibbin and later of Rosemary Beyner, the committee has with colorful, legible, authentic paintings and drawings brought the heart of young America to young people of many nations. In by-passing barriers of language, pigmentation and ideology this undertaking cannot but help bear the fruit of understanding and trust.

These purposes are noble and these actions bold . . . still how great the challenge when we witness in classrooms throughout America, the formation of prejudices and misunderstandings guided by misinformed teachers! To be more explicit, how many of us can truthfully say there is no racial, religious or political intolerance being nurtured in the classrooms of our towns and cities? Have we seen the lonely Mexican portrayed asleep under a cactus? The teacher may tell you this is correlation of art and social studies. Have we seen the Hollander marching across the classroom corkboard in his wooden shoes? Have we seen the Filipino depicted as the second cousin to the hairy ape? The problems revealed by these illustrations are obvious to all of us. But, for the sake of clarification, let's consider the sleepy-eyed Mexican. He's sleeping when he should be working. In America people who sleep on the job are likely to be fired; they are inferior and inefficient. By implication, the Mexican is inferior. Now if this goes on in classroom after classroom, as it often does, and if this is a reflection of the child's understanding of the Mexican, as it often is, what breed of international understanding is it?

(Continued on Page 15)

UNESCO SEMINAR

(Continued from Page 10)

hinder desirable development. Both these beliefs are obviously ill-founded and the writer did all he could to present an accurate and comprehensive picture of art education in this country.

It is clear that we are in a position of leadership. The philosophy we hold is sound, the developments we are urging are valid and essential. We are, it would seem, among the leaders in the extent to which desirable practices are being put into effect. It is equally clear too that we do not have all the answers. There is much that we can learn from other countries for many of them have values and procedures which would greatly enrich us and our philosophy and practices.

Of the many advantages we hold, several must be mentioned.

We are a wealthy country and this is reflected in the kinds of materials we have available in our programs, in the extent of our publications, in the nature of the work that we do. We are not, perhaps, as wealthy as many individuals from other countries think we are. In particular, it is difficult for them to realize that in the majority of our schools the art materials that are available are meager and inadequate. But, nevertheless, on a comparative basis we are well off.

Secondly, art education here has a status that is probably not equalled in any other country. So far as the writer was able to determine, in no other country that was represented, with the exception of Canada, was art work of a studio nature given credit at the university level on the same basis as academic subjects. That it was possible to secure college degrees with

majors in art and art education was a source of great envy. It is quite clear that the effect of this status in colleges and universities is helpful at all levels in our schools, and in many aspects of the total educational picture. In England, for example, art teachers are paid less than teachers of the academic subjects.

The seminar demonstrated clearly that we have come far in art education, that we have much to be thankful for, much to give, and that we can be proud of our accomplishments. It also showed that we still have much to do and much to learn. Quite clearly, this crucial and important meeting in Bristol is a beginning to a great period in art education when, with art teachers from all countries, we can intensify, deepen and enrich the lives of boys and girls and adults throughout the world.

OTHER EDUCATIONAL GROUPS

(Continued from Page 7)

partmentalized and segregated entity in the school curriculum. Too often teachers complain that they know nothing of art and therefore do nothing about creative and aesthetic activities. Principals and supervisors are sometimes at fault because they are lost in the mechanics of running a school or classes and forget about the individual child. Superintendents are lost in the details of administration and organization and are also at fault because they do not accept art as an organic and inseparable part of the school curriculum. The panel members agree that the art specialist must share in curriculum planning activities and must look first at the child and secondly at art. In these same group planning activities, the regular class room teacher must focus her attention to the growth of children and use the special abilities of the art teacher in planning art experiences with children. The building principal and the supervisor must share in the planning of teachers and must make administration and organization, such as time scheduling, conform to the basic philosophy agreed upon. In evaluating the over all program, the panel members also agree that art

experiences, like all other school experiences, must be measured by the degree to which they change the behavior of children for the better.

Before this meeting adjourned, Mrs. Dix made a comment from the floor which expressed the opinion of the other delegates who attended this session.

MRS. DIX: This has been a grand, effective meeting. Ten years ago we could not have had this kind of meeting where both administrators and teachers expressed their opinions so freely. The fact is, we as art teachers, do not want to remain apart from the general educational program. We do not wish to just produce pretty things, but we want to have art permeate the life of all in order to make for better living.

PRESIDENT GOSS'S MESSAGE

(Continued from Page 14)

Is there not opportunity here for us to extend our efforts? Should we not consider a little work on the home front? We call upon our research group to reveal the extent to which this slovenly teaching is general and the extent to which it contributes to harmful concepts. We call upon

BRIEFS ON BOOKS

Evans, Mary, **Costume Throughout the Ages**. Philadelphia and New York: J. B. Lippincott Company, 1950. 360 pp., 211 illustrations; colored frontispiece.

Designed primarily for the use of prospective home economics teachers, **Costume Throughout the Ages** attempts a comprehensive survey of costume from ancient Egypt, Greece, and Rome to that of the present day. Part 1 considers "costumes of the ancients," French and British costumes from the Middle Ages to date, and "American costume from the seventeenth century to 1950."

Part 2 attempts to cover even more territory if less time. It considers European, Asiatic, North African "national" costumes, and the costumes of Eskimos, Mexicans, and the Indians of North and South America.

The treatment must, therefore, be sketchy, inviting further research. The style is a bit labored and is further slowed down by the frequent introduction of foreign synonyms for the articles of clothing under discussion.

The almost exclusive use of artists' records of the costumes of their day as illustration is interesting, but one wishes the illustrations were larger and their relation to the text more readily apparent.

Of value to teachers should be the brief historical chart at the beginning of each chapter, the extensive bibliography on historical costume, the comprehensive Historical Table, the chronological listing of painters whose works illustrate the dress of their times, the suggested topics for class discussion, and the appendix with suggestions to home economics teachers, listing sources of photographs, periodicals, slides, and loan collections.

PRESIDENT GOSS'S MESSAGE

(Continued from Page 15)

research to guide us in establishing useful concepts.

These are but a few of the many ways through which N.A.E.A. can contribute to the growth of children, youth, and adults and to the support of dynamic responsible social groups. Our purpose has been revealed in the preceding statements; our method is ably stated in our own creed from which I quote:

"Art instruction should encourage:

Exploration and experimentation in many media, sharpened perception of aesthetic qualities, increased art knowledge and skills and the creative experience in significant activities and the realization that art has its roots in everyday experience."

"Art classes should be taught with full recognition that:

All individuals are capable of expression in art. Individuals vary markedly in motivations and capacities and that art is less a body of subject matter than a developmental activity."

In conclusion, may we ask what better can we do in N.A.E.A. than to be guided in our actions by our own belief in what is good for others? And may we call upon artists, teachers and laymen everywhere to join with N.A.E.A. in this stimulating program of action.

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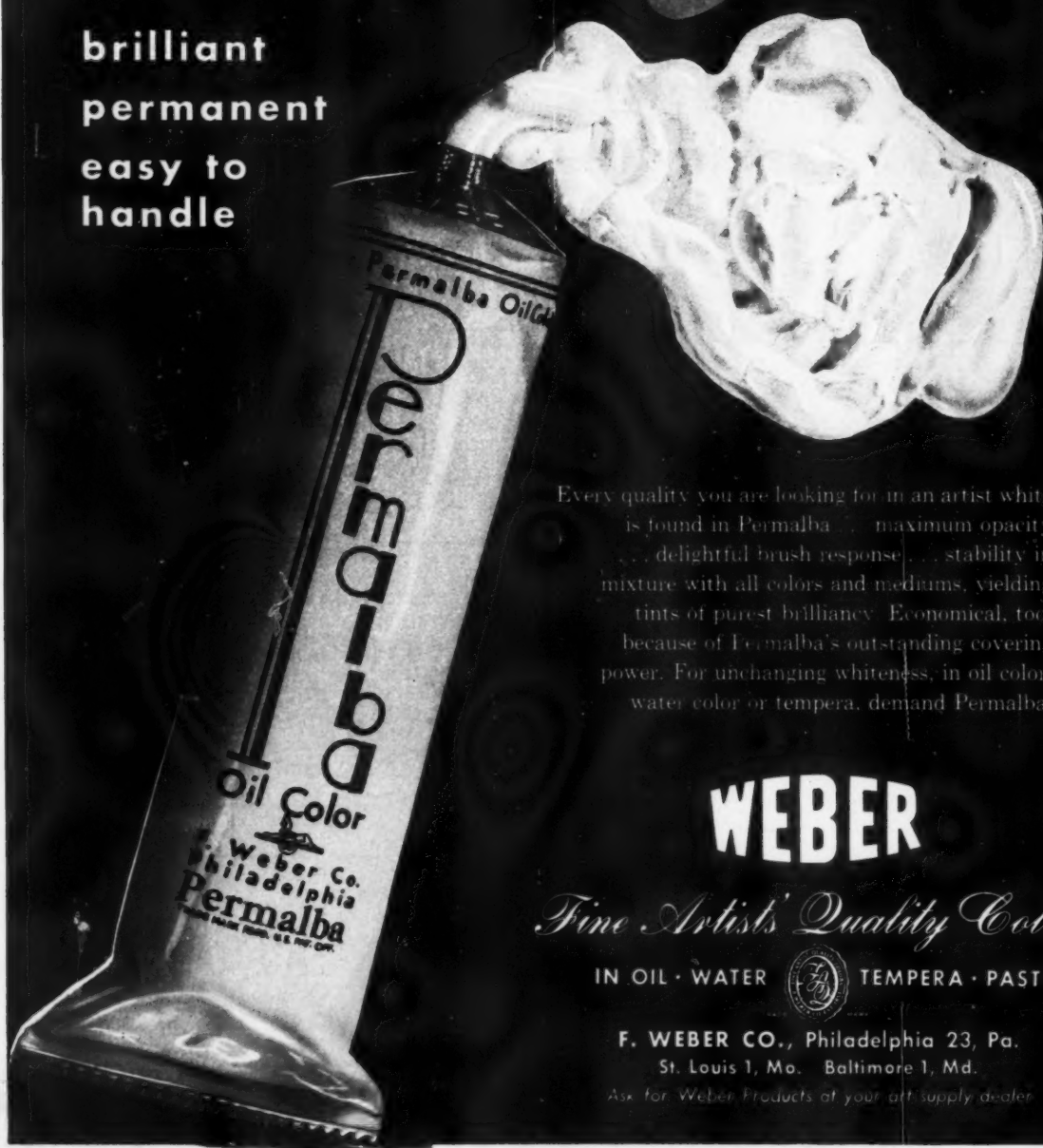
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